Toronto Theatre Scene

New York Letter

Mar. 21-27, 1965, Vol. 2, No. 29

ROYAL ALEXANDRA

SCENE

THEATRE MAGAZINE

Vicki Cummings and Kendall Clark co-star in Albee play

"Who's Afraid of Virginia Woolf?" at Royal Alexandra

Crest presents "The Provok'd Wife"

Colonnade Offers Kafka's "The Trial"

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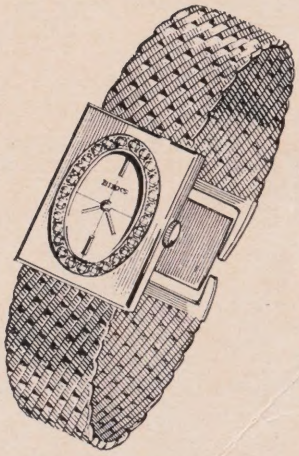

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TORONTO SCENE

THE **Royal Alexandra's** next fall and winter season already a big one with announcement that two of Broadway's current hits, *Luv* and *The Owl and the Pussycat,* have been lined up. *Luv* will play the King St. playhouse from Sept. 13-Oct. 9, with *The Owl and the Pussycat* due to open Dec. 20 for three weeks. Curious bit of casting in this regard is **Eartha Kitt's** assignment to the role originated by **Diana Sands;** curious because special emphasis is placed on the fact that the part played by Miss Sands is not essentially a Negro characterization that she had been cast opposite **Alan Alada,** who is white, simply because she was the best actress for the part (that of a streetwalker). Casting Miss Kitt, also a Negro, for the road company version, would seem to invalidate that original premise . . . **Hart House** again the scene of **Central Ontario Region** competition for the **Dominion Drama Festival** from Mar. 29-April 3. **Barn Players** will present **Arthur Miller's** *The Crucible* as the Mar. 29 opener followed Mar. 30 by **The Central Players'** offering of **James Saunders'** *Next Time I'll Sing to You.* **Ibsen's** *Ghosts* will be presented by the **Brampton Players** Mar. 31, the **Theatre Upstairs** will offer **William Saroyan's** *The Cave Dwellers* April 1, while the **Richmond Hill Curtain Club** will complete the lineup April 2 with Ostrovsky's *Diary of a Scoundrel* . . . **David Gardner** will make final awards . . . **Les Nirenberg's** proposed *Patrice Lumumba Memorial Revue* has folded. It was to have played the **Poor Alex'** Mar. 23-April 3 . . . Next **Poor Alex'** attraction will be a French-language presentation of *Jean de la Lune.* Dates: April 5-10 . . . Twin plays, *The Typists* and *The Tiger* still running at the **Hydro Theatre** (with Sunday evening performances) . . . **Moiseyev** dancers come to **Maple Leaf Gardens** May 11-12-13.

S C E N E Theatre Magazine Vol. 2 No. 29 — Mar. 21-27

David B. Crombie, Publisher — **Stan Helleur,** Editor and Art Director

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Who's Afraid of Virginia Woolf?

Broadway's most talked about hit of last year, by the year's most talked about playwright, Edward Albee, now at the Royal Alexandra Theatre for two-week engagement

THE Royal Alexandra is presenting — until April 3 — one of its strongest offerings of the season; Broadway's most talked about hit of last year, Edward Albee's *Who's Afraid of Virginia Woolf?"*

Co-starring in the national company, currently on a 70-city, coast-to-coast tour, are Vicki Cummings and Kendall Clark in the roles of Martha and George, with Bryarly Lee and Donald Briscoe featured in the roles of Honey and Nick.

When *Who's Afraid of Virginia Woolf?* opened on Broadway the critics were unanimous in hailing it as a brilliant work, and during its two-year run it was accoladed with numerous honors including the New York Drama Critics' Award, the Outer Circle Critics' Award, five Antoinette Perry (Tony) Awards, which are to the theatre what the Oscar is to the movies, the Annual ANTA Award, the Foreign Press Award, and the Variety Poll.

Such was its world-wide impact that productions were immediately scheduled and translated into the native idioms, in South Africa, Japan, Mexico, England, Chile, Israel, Holland, Uruguay, Italy, Argentina, Sweden, Germany, Czechoslovakia and Belgium.

Albee's first play on Broadway, *Who's Afraid of Virginia Woolf?* is not, however, his first produced play. Prior to his sensational debut on New York's main stem, he had had four hits in a row produced off-

(Please turn to p. 13)

Vicki Cummings (facing page) in typical dramatic scene from Albee story. Below. Miss Cummings (Martha) with Kendall Clark who portrays her husband (George).

Mary Barton

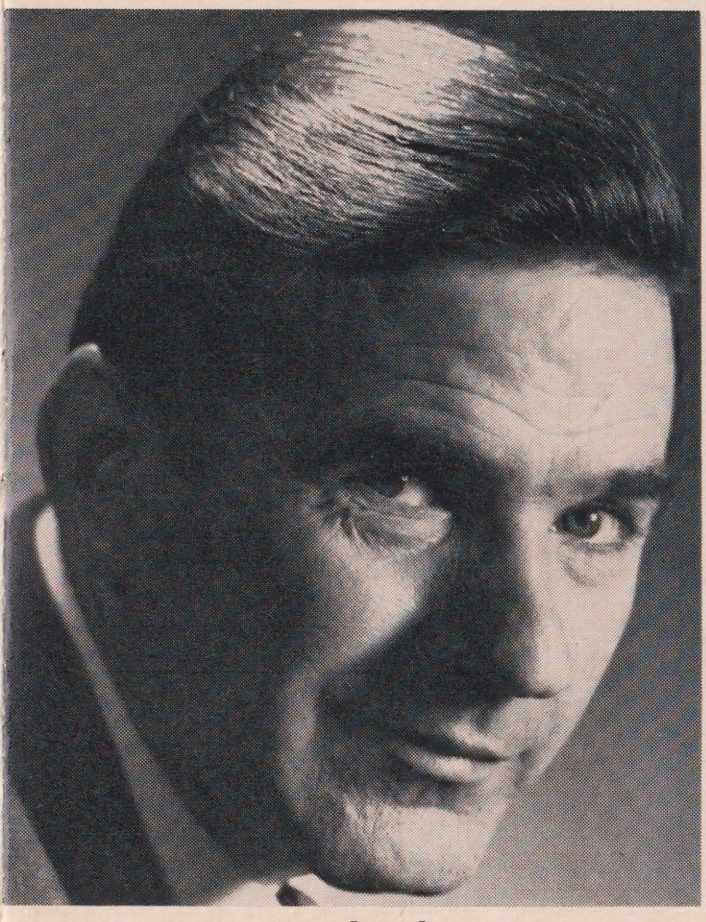
The Provok'd Wife

Crest Theatre presenting a Restoration Play, a theatrical designation which Director Joseph Shaw feels warrants some elaboration, which he undertakes, on these pages

By JOSEPH SHAW

THE term "a Restoration Play" seems often to denote in many minds a rather fusty old piece of theatrical comedy — risqué in tone, it is true, but apt to be peopled by ladies waving fans, and gentlemen sporting knee-breeches, all talking in removed and convoluted language about Love and Honour and Virtue, and things of that sort.

Nothing could be more wrong. Of course, the plays of the Restoration (a collective description loosely used to cover those written in the period from 1660, when Charles II was restored to the English throne, to the end of the century) are Comedies of Manners, and they are con-



Gerard Parkes

Moya Fenwick

cerned mainly with people of means and leisure, as all such comedies are. Wilde, Maugham, and Coward continued the tradition into our own century. Poverty, disease, death, and other unpleasant features of living are not under consideration.

But many splendid things are; marriage, friendship, food, drink, professional expertise, entertainment, and above all, sex. There is even a passing glance here and there at what we might call the spiritual necessities. In short, the spectrum of most people's lives is encompassed. And encompassed, what is more, with a fervor, a virility, and a plain enjoyment of being alive, which sprang from a people who had emerged from a nasty civil war, and a dreary Puritanical rule under the Cromwell government. In just the same way, there was a healthy bursting out at the seams, socially and theatrically, after the two major wars of our present age.

The theatre has always mirrored its own day. For those who could afford it, the latter 17th Century was a day of fine, sturdy houses, resplendent clothes, wholesome food, good talk, and honest-to-badness sexual frolic. And if a bastard or two was begotten in the process—well, help was cheap, and there was not the

(Please turn to p. 12)

IN NEW YORK

THEATRE GUILD pulling a switch by travelling to London to launch its new musical, *Buried Alive*, for which **Julie Styne** will write the score, **Yip Harburg** the lyrics, under **Peter Coe's** direction. Why London? Far cheaper than New York . . . **Sammy Cahn** and **Jimmy Van Heusen** working on a new musical for **Feuer** and **Martin** called *Skyscraper*. They're talking **Barbra Streisand** or **Elizabeth Ashley** as their lead – which is probably pipe-dreaming . . . **Helen Menken**, who has devoted years to the **American Theatre Wing** as president and chairman of the highly-regarded **Tony Awards**, has resigned and future of the "Tonys" is up in the air. **Critics Circle**, which has restricted its balloting to "best play of the year", is being approached re sponsorship of **Tony Awards** as well . . . Ten years ago, broke, **Jules** (Never on Sunday) **Dassin** couldn't get a foot into any door in Hollywood, trying to peddle a script he wrote based on **Sholom Aleichem's** *Tevya and His Daughters*. Now that he's made it, **United Artists** is flying him to New York to see *Fiddler on the Roof*, the reason being they want him to direct the screen version of this smash musical about *Tevya and His Daughters* . . . **Barry Morse** working with **Jennifer Jones** (in Palm Beach and Miami) in a pre-Broadway try-

(Please turn to p. 11)

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KENDALL CLARK

in

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WHO'S AFRAID OF VIRGINIA WOOLF?

with

BRYARLY LEE

DONALD BRISCOE

The Matinee Company

FAYNE BLACKBURN

WILLIAM GIBBERSON

BRYARLY LEE

DONALD BRISCOE

Directed by

ALAN SCHNEIDER

PRODUCTION DESIGNED BY WILLIAM RITMAN

CAST

(In Order of Appearance)

THE EVENING COMPANY

Martha ..... VICKI CUMMINGS
George ..... KENDALL CLARK
Honey ..... BRYARLY LEE
Nick ..... DONALD BRISCOE

THE MATINEE COMPANY

Martha ..... FAYNE BLACKBURN
George ..... WILLIAM GIBBERSON
Honey ..... BRYARLY LEE
Nick ..... DONALD BRISCOE

ACT I
FUN AND GAMES
(Intermission)

ACT II
WALPURGISNACHT
(Intermission)

ACT III
THE EXORCISM

WHO'S WHO IN THE CAST

THE EVENING COMPANY

VICKI CUMMINGS *(Martha)* is a New England product, having been born near Boston. She began her theatrical career as a lyric soprano and played the romantic interest in a long string of successful musical comedies, both on Broadway and on tour. Among the memorable musical hits she has appeared in were George Gershwin's *Of Thee I Sing,* in the role of Diana Devereaux and Cole Porter's *Anything Goes.* Broadway audiences discovered her as a straight comedienne when she was cast in the role of Olive Lashbrook in John Van Druten's *The Voice of the Turtle.* Mr. Van Druten was also responsible for Miss Cummings' first appearance in a dramatic role which she essayed in his play, *I've Got Six Pence.* This was followed by other non-musical hits, among them *For Love Or Money, Oh, Mr. Meadowbrook, Mr. Barry's Etchings, Buy Me Blue Ribbons,* Vina Delmar's *Midsummer,* Sidney Kingsley's *Lunatics and Lovers,* and *Hot Corner.* She also had the honor of introducing to American audiences the great English playwright. Christopher Fry in his *Phoenix Too Frequent.* Other big stage successes in which Miss

Cummings has appeared were Moss Hart's *Light Up the Sky,* Noel Coward's *Blithe Spirit, Private Lives, Design For Living, Skylark, Candle Light, Once More With Feeling, The Second Man, Tiger At The Gates, Desk Set, Affairs of State, Born Yesterday, Janus, Lysistrata, Personal Appearance, A Roomful of Roses, Third Best Sport, Burlesque, O'Mistress Mine, The Man Who Came To Dinner, The Play's the Thing, The Tender Trap, Separate Rooms, Clutterbuck, Gramercy Ghost, An Ideal Husband,* and *The Last of Mrs. Cheney.* Her most recent stage appearance was in Tennessee Williams' *Night of the Iguana.* In television she has played more than 200 important roles, having appeared on every major dramatic show. Motion pictures also claimed her, and among the many she has appeared in are *I Can Get It For You Wholesale,* for 20th Century-Fox, and *One Way,* which was made in Mexico and has not yet been released.

KENDALL CLARK *(George)* first appeared on stage in support of Eva Le Gallienne in *L'Aiglon* and *Camille.* Since his debut he has gained recognition in such diverse assignments of major roles as in *End of Summer, The Fifth Column, George Washington Slept Here, Home of the Brave, The Eagle Has Two Heads,* Bernard Shaw's *St. Joan,* and Shakespeare's *Richard III* and *The Taming of the Shrew.* He appeared in both the Broadway and City Center productions of Joseph Kramm's Pulitzer-Prize winning drama, *The Shrike.* Chicago-born, he more recently spent two seasons at the Arena Stage in Washington, D.C., working under such directors as Alan Schneider (*The Caucasian Chalk Circle,* and *Who's Afraid of Virginia Woolf?*) and John O'Shaughnessy (*The Hostage*). In addition to the duplication of his role in the motion picture version of *The Shrike,* his other screen credits include feature roles in *Away All Boats* and *Six Bridges to Cross.* Upon his return from Hollywood, Mr. Clark appeared in *The Desperate Hours* on the New York stage under the direction of Robert Montgomery, and between his stage commitments has since appeared in most of the major television dramas. He also appeared with Constance Bennett in the road company of *Auntie Mame.* This is his second season with *Who's Afraid of Virginia Woolf?* having toured last year in the same role. One of Mr. Clark's more interesting assignments as an actor was a two-year stint with the American Shakespeare Festival at Stratford, Conn., in 1956-57. He is a graduate of the University of Wisconsin where he majored in English.

BRYARLY LEE (Honey) studied drama with Peter Kass in New York, later joined the Actors Studio of which she is still a member. Off-Broadway, she played the role of Nina in the David Ross production of *The Sea Gull,* and the title role in the Phoenix Theatre's *Daisy Miller.* In the ANTA Series, she appeared in *Christmas Oratorio, Santa Claus,* and *Antigone.* And in New York's Shakespeare-in-the-Park she played Juliet in *Romeo and Juliet,* Viola in *Twelfth Night,* and Ophelia in *Hamlet.* On tour, she played Jessica in *The Merchant of Venice,* and the title role in *Gigi.* Her experience in stock embraces six seasons with the Barter Theatre, Ogunquit Playhouse, John Drew Theatre, and the Philadelphia-in-the-Park. She has made numerous appearances in major dramatic television shows, including the Omnibus production of Christopher Fry's *The Lady's Not For Burning,* Channel 13's *Shakespeare's Women, Studio One Summer Theatre, Goodyear Playhouse, Camera Three, Look Up and Live,* and *From These Roots.*

DONALD BRISCOE *(Nick)* made his first professional apeparance three years ago in summer stock at the Front Street Theatre in Memphis, Tenn. Since that time he has received his B.A. and M.A. degrees in English Literature from Columbia, spent a season at the American Shakespeare Festival in Stratford, Conn., made a film for the Army Signal Corps, and appeared with the A.P.A. Repertory Company at the Phoenix Theatre in New York. Besides work in Television and radio, he was seen as the pilot Yang Sun in *The Good Woman of Sezuan,* the first New York production of a Brecht play in German.

THE MATINEE COMPANY

WILLIAM GIBBERSON (*George*) was born in St. Louis, Missouri, and attended the University of Illinois where he earned a Bachelor's degree in speech. Following his return from World War II, in which he served more than three years overseas, he divided his time between acting and announcing until he became an executive for Actor's Equity Association — the union for actors. *Who's Afraid of Virginia Woolf?* marks his return to acting in the theatre. Previously, New York audiences saw him in such plays as *It Takes Two, For Love or Money, Two Blind Mice, Mr. Barry's Etchings, Oh Mr. Meadowbrook,* and *The Grand Prize.* His motion pictures include *Project X, The Tattooed Stranger,* and *Cry Murder.* In radio and television he has appeared on many of the networks' weekly presentations as well as their spectaculars. Mr. Gibberson also acted as host for the Robert Cummings My Hero series and for three years as host for Bishop Fulton J. Sheen on his famous Life Is Worth Living series.

FAYNE BLACKBURN (*Martha*) is a graduate of the University of Southern California, where she received her B.A. in drama. In the East she continued her dramatic studies with Lee Strasberg, Frank Corsaro, and Sanford Meisner. During her varied career she has piled up fifteen hundred roles to her credit in musical comedy, straight comedy, and drama on the stage and in television, motion pictures, and summer stock. On Broadway she has appeared in *Thurber's Carnival, Auntie Mame, Seven Year Itch, Witness for the Prosecution, Country Girl, Hotel Paradiso,* and *Enter Laughing.* Other important roles played on tour with national companies were Sally Cato in *Auntie Mame* for two years; Georgie in *Country Girl* for one year; and Elaine in *Seven Year Itch* for two years. Her TV appearances include the *United States Steel Hour, Secret Storm,* and *Lamp Unto My Feet.* She has appeared in a number of Paramount films.

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Standby for Miss Vicki Cummings ..... Fayne Blackburn
Standby for Mr. Kendall Clark ..... William Gibberson
Standby for Miss Bryarly Lee ..... Marian Clarke
Standby for Mr. Donald Briscoe ..... Christopher Bernau

Staff for "WHO'S AFRAID OF VIRGINIA WOOLF?"

Company Manager ..... Herbert Cherin
Press Representative ..... Nate Schenker
Production Stage Manager ..... Elizabeth Caldwell
Assistant Stage Manager Christopher Bernau
Master Carpenter ..... Joe Russell
Master Electrician ..... James Cliney
Property Master ..... Peter Stadolnik
Wardrobe Mistress ..... Laurette Hickman

Associate Director—Mark Wright

The taking of pictures in this theatre is strictly forbidden.

Staff for Richard Barr, Clinton Wilder

General Director ..... Michael Kasdan
Press Representative ..... Howard Atlee
Secretary ..... Linda Feinfeld
Photographer ..... Alix Jeffrey

Staff for Sometimes, Inc.

Production Supervisor ..... Mona Lipp
General Manager ..... Seth L. Schapiro

This is a production of ABW Productions, Inc., and Pisces Productions, Inc.

The tour of "WHO'S AFRAID OF VIGINIA WOOLF?" has been booked through the facilities of CONTINENTAL CONCERTS, 30 Rockefeller Plaza, New York, New York 10020, under the supervision of Peter Kelley and Hattie Althoff.

IN NEW YORK

(Continued from p. 6)

out of **Patricia Joudry's** new comedy, *Goddess on the Couch* . . . **Helen Bonfils,** Denver patroness of the arts who has poured part of her fortune into six different Broadway shows, now reported to be thinking of buying a New York theatre, the **Henry Miller** . . . **Lloyd Bridges** will stow his snorkel for a return to legitimate theatre in the new **Alan Boretz** comedy, *Here Come the Butterflies* . . . When **Chester Morris** heard **Claire Nichtern** was planning a road company of *Luv,* he called his agent *Milton Goldman* and asked: "Milton, do you think I'm too old for *Luv?*" "That," said the agent, "is a question I think you should ask your wife" . . . *The Owl and the Pussycat* has joined *Luv* as the second of this season's Broadway productions to recoup its investment. The dramatic comedy, co-starring **Diana Sands** and **Alan Alda** has made another $25,000 distribution, bringing to $50,000 the total recouped by backers to date on their $75,000 investment . . . The new **Anthony Newley - Leslie Bricusse** musical. *The Roar of the Greasepaint,* likely will open in New York's **Broadhurst Theatre** sometime in mid-May, plans for additional pre-Broadway engagements in Los Angeles and San Francisco having fallen through . . . Moonlighting note: Scenic and theatre designer **Jo Mielziner** has been commissioned to create a decoration for the narrow end of the Old Times Tower, facing Times Square. **Allied Chemical** is reconstructing the building.

(Please turn to p. 15)

When attending the Royal Alexandra Theatre, park at your Parking Authority's underground garage on University Avenue.

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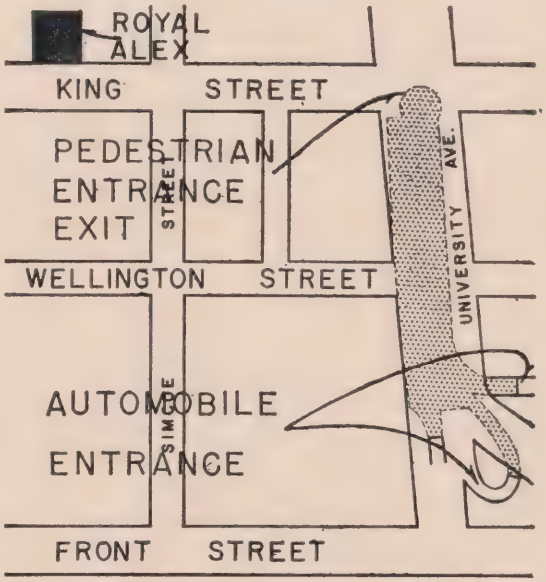

THE PROVOK'D WIFE

(Continued from p. 5)

slightest hint of a threat of overpopulation. But tendencies to frivolity and amorous dalliance were by no means the only attributes of the people of this time: they had a practical hard-headedness and sound working philosophy which stood them in good stead, and which is constantly revealed in the expert delineation of Sir John Vanbrugh's characters in *The Provok'd Wife*.

In addition to his two most famous plays — this one, written in 1697 and *The Relapse* a year earlier —Vanbrugh was an architect of repute. He built, among other houses, Blenheim palace, which has for many years belonged to the Churchill family. He was, we are told, a business man too. He seems to have combined the shrewd common-sense of business with the classicism of well-balanced construction, laced them with wit and humor, and left for us in his plays a wealth of satiric, yet warm, friendly and lusty fun.

At least, that is how Hutchinson Scott and I see it; and accordingly, we decided to set the play in 1700. At the "New Year's Eve" of a new century, one imagines that anything goes. And, tradition notwithstanding, anything within the bounds of taste and fashion, that will add sparks to our production of *The Provok'd Wife*, will certainly "go" with us. *JOSEPH SHAW*. ■

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WHO'S AFRAID OF VIRGINIA WOOLF?

(Continued from p. 3)

Broadway. These were *The Zoo Story, The Death of Bessie Smith, The Sandbox* and *The American Dream.* His first play, *The Zoo Story,* ironically, premiered not in his own country but in West Germany at the Schiller Theatre Werkstatt as part of the Berlin Arts Festival in 1959. The American premiere took place the following year at New York's Provincetown Playhouse.

Who's Afraid of Virginia Woolf? brilliantly explores the universally controversial subject of man's relationship to woman. Specifically it is the story of two married couples who live and work in a small university town. Relentlessly it dramatically exposes the smoldering resentments of the twenty-year married life of a college professor and his wife, the daughter of a dean.

Fourteen foreign reproductions of the New York smash hit have played on the four continents of Europe, Asia, Africa, and South America, where *Who's Afraid of Virginia Woolf?* has been as enthusiastically acclaimed by the press and public as it was on Broadway.

Producers Richard Barr and Clinton Wilder have assembled the same award-winning combination, Alan Schneider, whose direction won him a Tony Award, and William Ritman for the lighting and setting, to recreate the production of *Who's Afraid of Virginia Woolf?* ■

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Kafka's "The Trial"

TV personality Paul Soles portrays Joseph K, central figure of powerful drama presented in Colonnade Theatre

THE TRIAL, dealing explicitly with the problem of divine justice, was first produced in Paris in 1950. Adaptation for the stage had been handled by two of France's literary greats — Andre Gide and Jean Louis Barrault. And with M. Barrault in the key role of Joseph K., *The Trial (Le Proces)* became one of the outstanding theatrical entities of modern times.

This week in Toronto's intimate Colonnade Theatre, the production team of Sean Hewitt, Louis Negin and Adam Ludwig are presenting an English language version of the drama, by a professional company, for the first time in this city.

Heading a large cast in the key role of Joseph K. is Paul Soles, who is not without stage experience but is best-known for his TV work as co-host of CBC's Take Thirty.

Director Adam Ludwig with two of his players, Les Hayter and John Grima

Kafka, author of the novel, *The Trial*, was born in Prague in 1883, son of a German Jewish family and died of consumption in 1924, at the age of 41.

Kafka's mother was a highly sensitive woman and his father a successful merchant who planned the same business career for Franz. At the age of 36, Kafka wrote *Letter to my Father* in which, through a melange of accusations, fantasies and self-defensive protestations, he expressed his devotion and hate for his father.

Oldest child of six, Kafka was educated in German elementary and high schools and at the Prague University where he studied languages and literature. At 23 Kafka became a Doctor of Law but never practised at this profession. He instead first worked as a clerk in an insurance office and later for the Austrian government.

Three times Kafka attempted marriage but each time broke the engagement because of fear of responsibility and ill health. One month before his forty-first birthday Kafka died (June 31, 1924) of tuberculosis in a sanatorium near Vienna.

Only a few of his short stories and essays were printed during his lifetime. His major works, *The Trial* and *The Castle* were later published (after Kafka's death) by his good friend Max Brod. ■

IN NEW YORK

(Continued from p. 11)

The area for which Mielziner will supply the decor is about 120 feet high by 14 feet wide . . . *The Sign in Sidney Brustein's Window,* taken off the Broadway boards in January with the death of its playwright, **Lorraine Hansberry,** is now being road-toured as a **Theatre Guild-American Theatre Society** subscription entry . . . **Joe Ferrer,** who loves to ham it up, will have the stage to himself starting April 22 when he stars in *Little Me* at the Mineola Playhouse (Long Island) . . . *The Subject Was Roses* now playing Sunday matinees instead of Monday evening performances in the **Winthrop Ames** . . . The **N.Y. City Centre Light Opera Company's** 12th annual spring season of musicals will open April 28 with two weeks of *Guys and Dolls,* followed by three weeks of *Kiss Me Kate* (opening May 12), two weeks of *South Pacific* (starting June 2) and two weeks of *The Music Man* (June 16). **Patricia Morison,** who originated the title role on Broadway, will reappear as "**Kate**" in the **Cole Porter** hit. ■

The element of surprise...

Ambush

PERFUME AND COLOGNE

Dana

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COMING EVENTS

Now Playing — **Royal Alexandra** — Who's Afraid of Virginia Woolf? **Crest** — The Provok'd Wife, **The Colonnade** — The Trial

Until March 27	O'Keefe Centre	How to Succeed in Business Without Really Trying
Now Playing	Hydro Theatre	The Typists and the Tiger
Now Playing	Central Library	All My Sons
Mar. 25	Eaton Auditorium	Paul Badura-Skoda (Pianist)
Mar. 27	Eaton Auditorium	Estonian National Theatre
Mar. 30-31	Massey Hall	T.S.O. Subscription Concerts
Mar. 30—Apr. 17	O'Keefe Centre	Half a Sixpence
April 5—May 2	Royal Alex'	Spring Thaw Revue

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